ROM

MAGAZINE *of the* ROYAL ONTARIO MUSEUM

SUMMER 2018

IRIS VAN HERPEN

DUTCH DESIGNER MERGES ART, FASHION, AND TECHNOLOGY

p. 26

PHILIP BEESLEY

CANADIAN ARCHITECT BUILDS A VISION OF THE FUTURE

p. 31

volume 51:number 1
2018 summer

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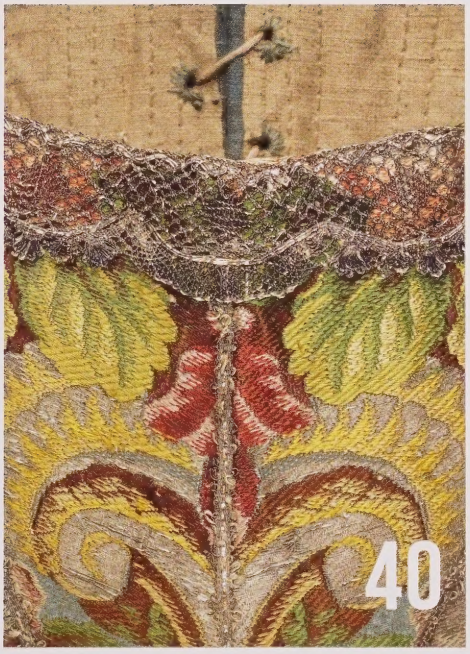
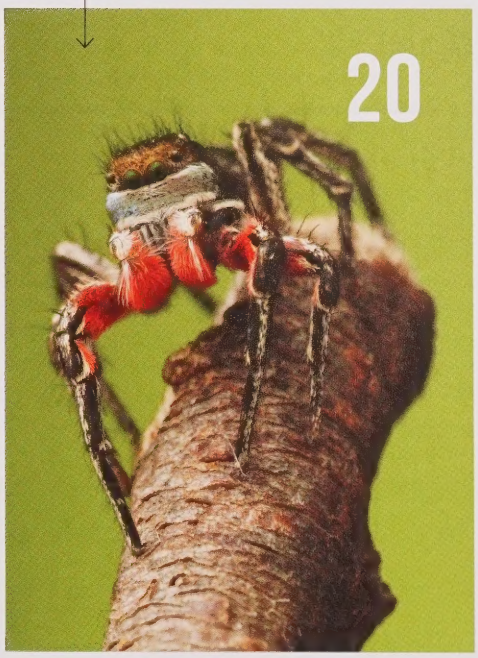




contributors

SARAH FEE

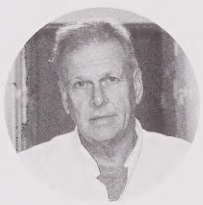
CURATOR, EASTERN HEMISPHERE TEXTILES & FASHION

Fee is responsible for the ROM's renowned collection of around 15,000 textile-related pieces that come from Asia, Africa, and the Islamic world. She is currently working on the forthcoming fall 2019 exhibition *Cloth That Changed the World*.

KAT ESCHNER

SPECIAL CONTRIBUTOR

Eschner is a freelance science and culture journalist based in Toronto. She regularly writes for publications like Smithsonian.com and *Popular Science*. She can usually be found with her dog.



MARK PECK

ORNITHOLOGY TECHNICIAN

Peck's work sees him involved in field expeditions, collections management, public programs, and exhibition development at the ROM. He is also the program director of the Toronto Ornithological Club and a member of the Canadian Shorebird Science Support Team.

JEAN-BERNARD CARON

RICHARD M. IVEY CURATOR OF INVERTEBRATE PALAEONTOLOGY

Caron's research focuses on the animals that lived during the Cambrian "explosion" of diversity around 540 to 485 million years ago. He is also overseeing the development of the ROM's permanent Gallery of the Dawn of Life.

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Questions? Comments? Email us at magazine@rom.on.ca.

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Jean-Bernard Caron courtesy of Jean-Bernard Caron. Sarah Fee by Wanda Dobrowlanski. Kat Eschner by Britney Townsend Photography.

OPENING THE DOORS TO OUR FUTURE

The Museum announces complimentary access to one of its most important galleries

Hundreds gathered in the ROM's rotunda this spring to celebrate an important milestone and a decision that is sure to resonate far beyond the walls of this Museum for years to come.

I had the pleasure of announcing that, starting on April 18, the Daphne Cockwell Gallery dedicated to First Peoples art & culture would be open to all on a complimentary basis.

We arrived at the decision to make the gallery accessible free of charge after extensive conversation with Indigenous elders and advisers, and we celebrated that decision against a beautiful backdrop: a smudging ceremony was performed by Elder Louise Profeit-LeBlanc and Knowledge Carrier Clayton Shirt; the Bear Creek Drummers and Aqua Nibii Waawaaskone, a vocal and hand-drum artist, filled the air with haunting and powerful music; and in keeping with traditions, tobacco ties, rocks, and shells were offered by children as gifts to everyone at the event.

It was truly a memorable day, with government and Indigenous leaders, community members, and local and national media all gathered together to witness a significant, yet humble, change. I say "humble" because this was, to be clear, one step on a much longer journey for this institution—just as it was last year when we opened *Anishinaabeg: Art & Power*, an acclaimed ROM-original exhibition curated with the active participation of Indigenous artists and leaders; and just as it is now, as we seek to appoint a new ROM curator of Indigenous art and culture.

Together, these steps are all aimed at forwarding the critical process of Indigenous reconciliation, as well as at revealing a truer reflection of who we are as a community, a country, and a society in 2018.

And together, they represent an acknowledgment by the ROM that now, perhaps more than ever, there is both an opportunity and a responsibility to highlight not only what we share but what makes each of us unique, so that we might better understand each other. In this instance, we have the opportunity to change how we share the stories and objects of First Peoples, whose cultures precede the founding of this nation by millennia.

This is an important theme at the heart of the Cockwell gallery, which has long been a cornerstone of the ROM. Located on the main floor of the Hilary and Galen Weston Wing, the Daphne Cockwell Gallery dedicated to First Peoples art & culture is one of the ROM's premier cultural spaces. It is an installation that amplifies stories of Indigenous identity, traditions, and beliefs across time, through extraordinary works of artistic creativity. It shows the vibrancy of Indigenous cultures both past and present, offering vital perspectives brought to life with physical enhancements to the gallery and by an Indigenous Knowledge Resource teacher who will be on hand to help visitors better understand the heritage, cultures, and contributions of Indigenous peoples.

Beyond the gallery, however, and the many incredible objects for which the ROM acts as steward, the April 18 announcement represents something more.

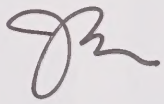
It is a promise. A promise to continue to reflect and celebrate Indigenous art, culture, and heritage through Indigenous peoples' own narratives.

A promise to build greater awareness and understanding of Indigenous heritage within the larger public.

And a promise to continue to present stories from multiple perspectives, ensuring that all who come here not only see themselves—but are part of the conversation.

I would like to thank the many people who helped make this milestone possible: the ROM's Indigenous Advisory Circle and Indigenous Youth Council; Jack Cockwell; the ROM's Boards of Trustees and Governors; the Government of Ontario; and ROM staff and volunteers.

It is with your support that we will continue along this important journey—together.



JOSH BASSECHES
ROM DIRECTOR AND CEO
ROYAL PATRONS CIRCLE MEMBER

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IRIS VAN HERPEN: TRANSFORMING FASHION
PHILIP BEESLEY: TRANSFORMING SPACE

COMING SOON

ZUUL: LIFE OF AN ARMOURED DINOSAUR

what's on

events / free weekends / meet our members

ROMSPEAKS

From fascinating to thought-provoking, ROMSpeaks presents compelling voices on hot topics.

A REVOLUTION IN THE BEDROOM: HOW INDIAN DYED COTTONS TRANSFORMED EUROPE'S INTERIOR IN THE 17TH AND 18TH CENTURIES

ROSEMARY CRILL

Brightly coloured, washable Indian cotton fabrics revolutionized the decor of bedrooms and living rooms of Western households as soon as they were introduced in the seventeenth century. Join Rosemary Crill for a fascinating look at how the hybrid designs of these chintz fabrics, with their exotic flowers and trees, fed into the eighteenth-century craze for chinoiserie, and how they became a staple element of Western design vocabulary.

Friday, June 29, 2018
6 to 7 p.m.

FREE

Please RSVP at **programs@rom.on.ca**.

ROM FRIDAY NIGHT LIVE

JUNE 29
ARACHNOPHILE
Another season of #FNLROM is in swing. Start your weekend with an evening trip to the ROM to experience live music, delicious local food, and our world-famous collections.
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Image courtesy of ElectriCITY Events. Rosemary Crill courtesy Steppes Travel.

MEMBER EVENTS

As a ROM Member, you are an integral part of the social fabric that makes the ROM one of the world's leading museums of art, culture, and nature. Your support provides essential funding for educational programs, research, collections, community outreach, and operations.

Thank you for your continued support.

ATTENTION, MEMBERS

The membership program is an important aspect of the Royal Ontario Museum's commitment to public access and accountability. Pursuant to the Royal Ontario Museum Act, ROM Members elect 3 of the 21 positions on the Board of Trustees. A call for nominations to fill one vacancy for a membership-elected Trustee was made in the Winter 2018 issue of *ROM* magazine. **Elizabeth (Liz) Mitchell** was re-elected to an additional three-year term of office, effective July 1, 2018, to June 30, 2021, by acclamation.

Liz Mitchell has served in leadership positions as an active and dedicated member of the Department of Museum Volunteers (DMV) of the ROM since 2001, including two terms as president from 2008 to 2010.

The ROM congratulates Liz Mitchell and looks forward to working with her over the next three years.

ROM MEMBERSHIP – A UNIQUE GIFT FOR WEDDINGS

ROM membership is the perfect gift for weddings, birthdays, and other celebrations. Give the gift of wonder and a lifetime of memories with a ROM membership. ROM Members receive unlimited free admission to special exhibitions and ROM galleries plus exclusive benefits all year long.

And as a current ROM Member, you save up to $20 on select gift membership levels. Purchase gift memberships online at **rom.on.ca/membership** or call **416.586.5700**. Use your special ROM Member promo code, MEMGIFT, to save.

FREE WEEKENDS FOR ROM MEMBERS*

Black Creek Pioneer Village
1000 Murray Ross Parkway, Toronto
July 14 & 15, 2018

THEMUSEUM
10 King Street West, Kitchener
August 18 & 19, 2018

Visit **rom.on.ca/members/events** for more information.
*Valid ROM membership card required for free entry. Guest privileges do not apply.

ROM MEMBER DISCOUNTS

ONTARIO SCIENCE CENTRE
August 11 & 12, 2018

Explore more than 500 interactive experiences in our exhibition halls, take in live science demonstrations, and more.

*Discount is valid only when valid ROM membership cards and photo ID are presented. Discount applies to general admission only and does not apply to guest privileges, parking, or IMAX films. Discount cannot be combined with any other discount offer.

SPECIAL DISCOUNT OFFERS

GARDINER MUSEUM

ROM Members enjoy 25% off admission to the Gardiner Museum and 10% off at the Gardiner Bistro by à la Carte throughout 2018. Call the Gardiner Museum at 416.586.8080 for details before visiting.

ROYAL BC MUSEUM

ROM Members receive a 20% discount on daily admission rates. Offer excludes family admission rate. ROM membership card(s) and ID must be shown at time of purchase.

ROM MEMBERSHIP BENEFITS EXTEND OUTSIDE THE MUSEUM
Bring your ROM membership card with you when you travel and take advantage of reciprocal admission and discounts. For more information visit **rom.on.ca/members/reciprocal.**

ALLIANCE OF NATURAL HISTORY MUSEUMS OF CANADA
ROM Members will be granted free general admission or discounted admission, or a gift shop discount at these participating natural history museums: **Beaty Biodiversity Museum**, Vancouver, **Canadian Museum of Nature**, Ottawa, the **Manitoba Museum**, Winnipeg, **New Brunswick Museum**, Saint John, **Nova Scotia Museum of Natural History**, Halifax, **Royal Saskatchewan Museum**, Regina, **Yukon Beringia Interpretive Centre**, Whitehorse. Present your ROM membership card(s) and ID upon arrival. Find out more at **rom.on.ca/membership**.

FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES
Enjoy free general admission all year long to **Art Gallery of Nova Scotia**, **Glenbow Museum**, **Kamloops Art Gallery**, **McCord Museum of Canadian History**, **Montreal Museum of Fine Arts**, and **Vancouver Art Gallery** upon presentation of a valid ROM membership card and ID.

MEMBER TOURS AND WALKS

Join fellow ROM Members on exclusive tours and walks. Registration is required as space is limited. For a list of upcoming tours and walks, visit **rom.on.ca/members/events**.

Photo courtesy of Black Creek Pioneer Village.

MEMBER PROFILE

DINO DIGGING AT THE ROM

Miray El Khoury discusses the highlights of her family's Museum visits

1 What prompted you to become a ROM Member?
My son is in preschool and is learning about dinosaurs, birds, and other mammals. I hoped that by joining the ROM, I would be able to teach my son about his curiosities outside the classroom. My family is also new to Canada—we wanted to become Members of the Museum to learn about the mosaic of cultures that now is a part of our new home. We take great pride in belonging to an institution that has given us many days of fun, community engagement, and learning. Also, I haven't fully adjusted to Canadian winters, so having unlimited access to indoor activities at the ROM has been really great.

2 What has been your most memorable experience at the ROM so far?
We had an absolute blast during March Break. William got hands-on and participated in various crafts around the Museum, and we both got to meet and greet exotic animals, including a picture with a snake!

William's favourite activity—every time we visit—is the Dino Dig in the hands-on gallery. Together we dig for bones and learn about all its body parts. William also loves visiting the bird gallery and opening all the drawers with the eggs.

3 What are your favourite things to do at the ROM?
The fun begins before we set foot in the Museum. William and I love taking the subway into the city from Vaughan. Museum station enriches our trip, and we particularly enjoy getting off there now that the Queen's Park entrance is open. Once we get inside we head straight to the hands-on galleries to dig and to explore the forested area in the biodiversity area.

4 If you could take home one object from the ROM, what would it be?
Dinosaur poop! William finds the dinosaur poop putty from the ROM Shop hilarious and we've purchased it on many occasions. He's taken the "dino poop" to show and tell at preschool, and is always excited to share his ROM adventures with his classmates.

5 What advice would you give to someone who has never visited the ROM before?
Plan ahead! I love being able to complement my son's preschool curriculum with a trip to the ROM. William understands what we are exploring at the ROM, and remembers the little details when we pair what he does in the classroom with objects at the ROM. Being aware of your child's school schedule allows you to get the most out of your visit.

6 What are you looking forward to seeing at the ROM next?
We're really excited for the *Spiders* exhibition! Slightly terrified, but excited. William also looks forward to enrolling in Summer Club when he turns five next year. ■

BECOME A MEMBER

Enjoy unlimited free admission to the ROM's extraordinary collections and special exhibitions, plus Member-only privileges all year long. Visit **rom.on.ca/membership** for more information.

ROM AROUND THE WORLD

ROM JOINS FEDERAL GOVERNMENT ON CULTURAL TRADE TRIP TO CHINA

The Royal Ontario Museum signed two new partnerships while taking part in the Government of Canada's first creative industries trade mission to China.

The ROM will be collaborating with the Suzhou Museum and the China National Silk Museum toward cultural exchange in areas of exhibitions, collections, research and publications, among others.

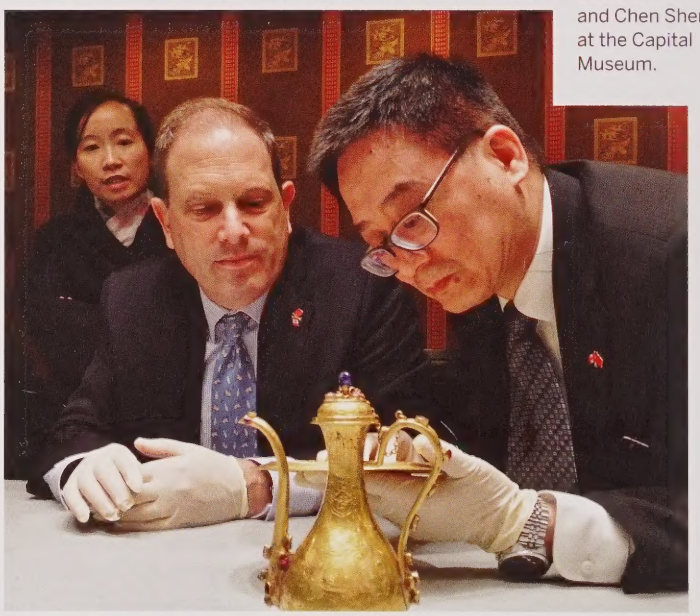
The partnerships were made in April, when Josh Basseches, Director & CEO, and Chen Shen, Vice President, Art and Culture, joined the Honourable Mélanie Joly, Minister of Canadian Heritage, to meet with Chinese counterparts in culture and heritage.

For the federal government, the trip was aimed at exploring new business opportunities and collaborations. For Basseches and Shen, it was another opportunity to enhance our existing partnerships with China's pre-eminent museums such as the Palace Museum and Nanjing Museum, while building new relationships.

"Museums enable Canada to tell its story globally, enhancing knowledge and cultural diplomacy," Basseches said, adding the ROM's ambition toward becoming a critical civic hub is true on both local and international levels.

In 2017 alone, ROM exhibitions were seen in by more than 1 million people in three Chinese museums—a number Basseches expects to grow.

The ROM already enjoys deep and long-standing partnerships with many museums, universities and researchers in China. In 2014, Shen and other ROM experts visited the vaults of Beijing's world-renowned Palace Museum—which loaned the ROM 250 rare objects for the ROM exhibition *The Forbidden City: Inside the Court of China's Emperors*, presented by the Robert H. N. Ho Family Foundation.



Above: Josh Basseches at the National Silk Museum.

Below: Basseches and Chen Shen at the Capital Museum.

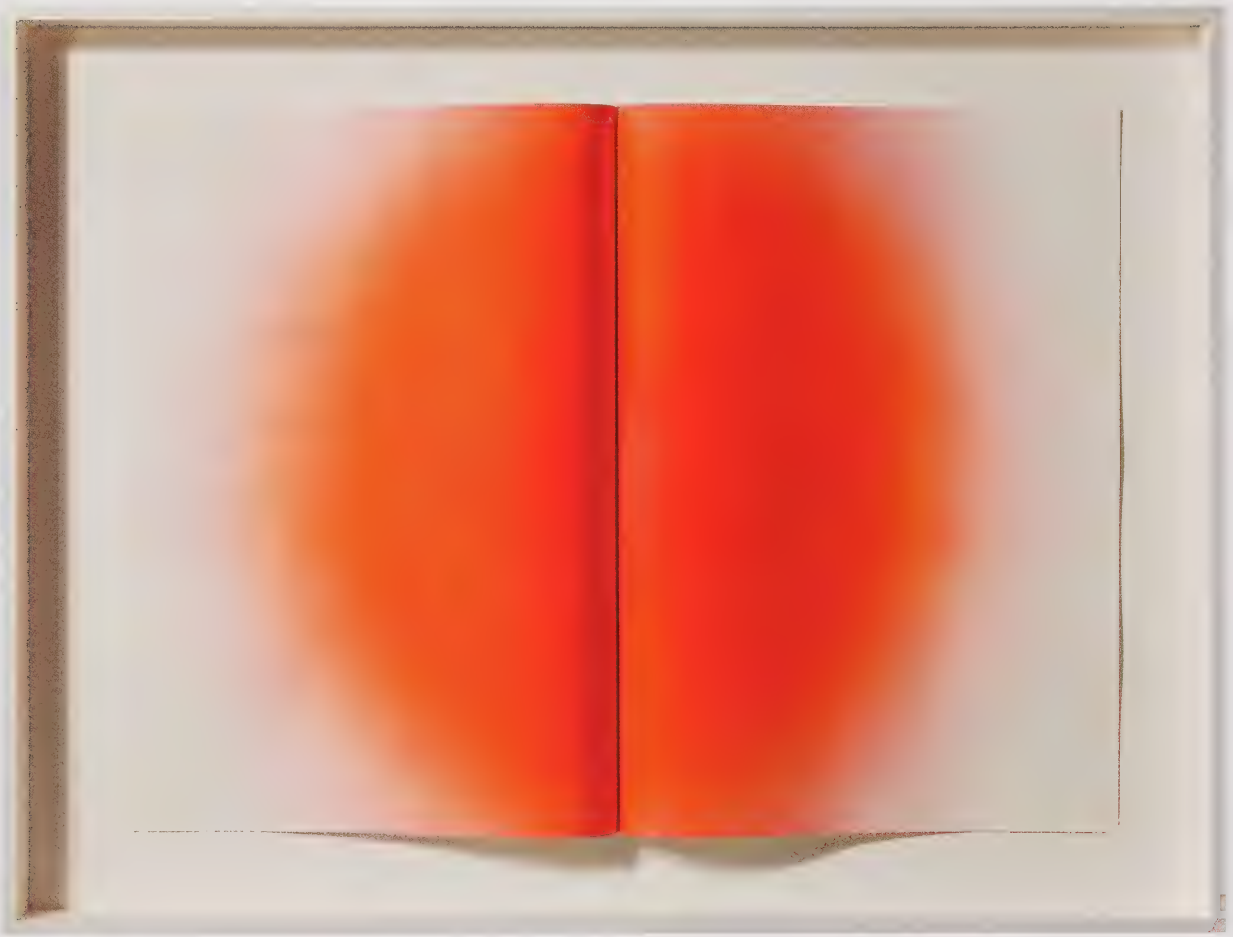
The ROM stewards the second-largest collection of Chinese object outside of China. "By sharing this collection in our galleries and exhibitions, we help to connect millions of Canadians to their Chinese ancestry and cultural heritage," Basseches said. "We also foster an appreciation of China's cultural legacy in Canada and around the world."

Early in 2019, the Museum is scheduled to open a new ROM, original exhibition called *Gods in My Home: Chinese Ancestor Portraits and Popular Prints*, which will run through the spring of that year. ◘

EVENTS

The ROM announced in April that the **Daphne Cockwell Gallery dedicated to First Peoples art & culture** will be open free of charge to the public. A special gathering held to mark the occasion featured a smudging ceremony and memorable performances by the Bear Creek Drummers and Aqua Nibii Waawaaskone, a vocal and hand-drum artist. A number of interpretive and physical improvements have been made to the gallery to enhance the visitor experience, including the addition of an Indigenous Knowledge Resource Teacher, who will help visitors better understand the history, cultures, and contributions of Indigenous peoples.

NEW ACQUISITION



On view later this summer in the Sir Christopher Ondaatje South Asian Gallery.

Anish Kapoor (b. 1954), *Fold II*, 2014 (edition 7 of 20); Colour etching on two sheets; Published by Paragon Press, London UK, on 350 gsm Hahnemühle bright white paper; overall 119.8 × 157 × 12.8 cm.

ROM ACQUIRES ARTWORK BY ANISH KAPOOR

BY **DEEPALI DEWAN**

The ROM recently added *Fold II*, a sculptural print by British artist Anish Kapoor, to its collection. Kapoor, a renowned monumental sculptor, is known for his public art projects such as the bean-shaped *Cloud Gate* in Chicago's Millennium Park and the ArcelorMittal *Orbit* for the London 2012 Olympic Games, now the largest work of public art in Britain.

Fold II is an exceedingly beautiful print with sculptural qualities. Housed within an artist-designed frame, it reflects all the makings of Kapoor's work—bold colour, abstract organic form, and an unsettling sense of space.

This print is a unique form within Kapoor's body of art. It combines two sheets that resemble pages of a book. The sheets start together in the middle, creating a crevice or fold, and swell upwards before descending to a resting position at the far ends. The pigment has been etched on in such a way that it looks painted or dyed. When the sheets are together, the effect is a colour-saturated dot that emerges from the fold in the middle and seeps outwards like a stain.

Fold II references historical South Asian art as well as contemporary art practice. It resembles the sun or, in the Indian tradition, a bindu, an ancient symbol that is considered the point at which creation begins. In art history, his work fits into Post-Minimalism, a style characterized by pared-down form and geometric abstration that becomes an experience in form and space. Anish Kapoor's work can be broken down into three major categories: monumental public sculpture, smaller gallery-based sculpture, and his works on paper. The latter are perhaps the least well known, but through them Kapoor's experiments in colour and form are most apparent. *Fold II* was produced as a special project between Kapoor and Paragon Press, a printing house that invites and collaborates with well-known artists to create a project in the form of a series or portfolio of prints.

This acquisition was made possible by the generous support of the Louise Hawley Stone Charitable Trust, Peer Review Fund, and is part of the ROM's newly established Dan Mishra South Asia Initiative. ◘

DEEPALI DEWAN is the Dan Mishra Curator of South Asian Art and Culture at the Royal Ontario Museum.

ROM. 2018.18.1. *Fold II* copyright Anish Kapoor and Paragon | Contemporary Editions Ltd.

EXHIBITION

MODERNISM ON THE GANGES: RAGHUBIR SINGH PHOTOGRAPHS

Featuring photographs by one of India's most visionary and celebrated pioneers in colour photography, Raghubir Singh (1942–1999), this exhibition showcases iconic depictions of Indian life and culture in vivid colour.

The exhibition is organized by The Metropolitan Museum of Art with the cooperation of Succession Raghubir Singh.

OPENS
JULY 21, 2018

AWARD

The ROM was honoured with the **2018 Canadian Helen Keller Centre (CHKC) Award**, in recognition of its accomplishments in eliminating barriers and creating enjoyable and inclusive museum experiences for the deaf-blind community.

The Museum's work with the Canadian Helen Keller Centre began in 2010, alongside a number of initiatives launched in 2008 such as the ROM Community Access Network (ROMCAN), the ROM Diversity and Inclusion Committee (ROM D.I.C.), and monthly accessibility tours, which aimed to make the Museum more inclusive for diverse audiences.

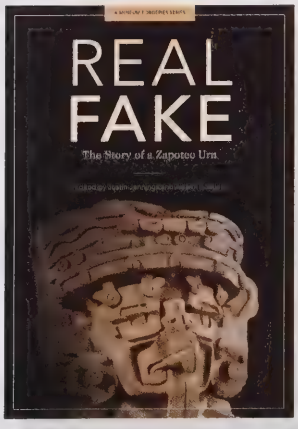
The CHKC Award included $5,000 for the ROM to use toward future initiatives to engage the deaf-blind community. Josh Basseches, Director & CEO, accepted the award on behalf of the Museum at an award luncheon in April.

> "This award is one we will celebrate for our achievements, and also look to for encouragement as we continue to build a museum that is both open and inclusive to the community we serve."

NEW PUBLICATIONS

REAL FAKE

Free e-book redefines the authenticity of a Zapotec urn



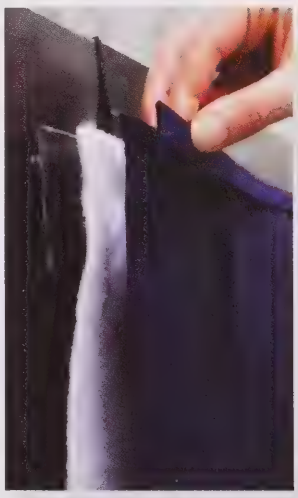
What makes an object real in a museum? *Real Fake: The Story of a Zapotec Urn* explores that question as it studies the history of an ancient urn in the Museum's collection. ROM researchers and their colleagues take us from life in the Valley of Oaxaca in Mexico during the fifth century CE to present-day analyses being performed in the cutting-edge laboratories of the Museum's conservation department.

A dozen researchers from Canada, Mexico, the United States, and Germany probed the urn's secrets using the latest scientific techniques before, finally, deconstructing it with scalpel and cotton balls, to reveal an urn made not once, but three times.

To download your free copy of the book, visit **rom.on.ca/zapotec**.

WEIGHTLESS

Magnetic mounting systems at the ROM

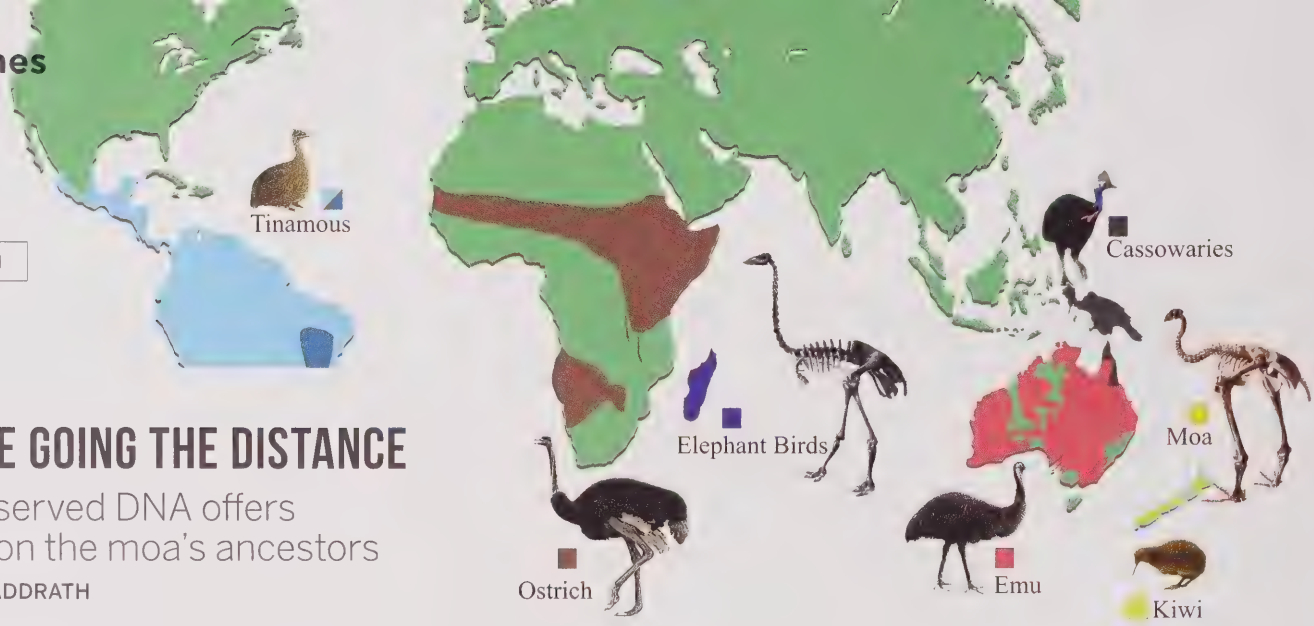


Karla Livingston and Kristiina Lahde, technicians in the ROM's Textiles and Fashions department, recently published "Weightless: The Evolution of Magnetic Mounting Systems for Textiles and Costume at the Royal Ontario Museum, Toronto," detailing the use of magnets to mount textiles for display in exhibitions and galleries in the Museum.

The paper is published in *Dress: The Journal of the Costume Society of America* and discusses the refining of the technique of displaying with magnets over a 10-year period. The method, considered to be a safer (and quicker) mounting technique for two- and three-dimensional textiles, bypasses the need to stitch Velcro to textiles for display.

Visit **doi.org/10.1080/03612112.2018.1430719** for access to the article.

RESEARCH



MOA TOE GOING THE DISTANCE

Well-preserved DNA offers insights on the moa's ancestors

BY **OLIVER HADDRATH**

Earlier this year a paper from Harvard University announced the first draft of a genome from the extinct bird called the moa, using research from the ROM's own DNA lab.

Work started in the late 1990s at the ROM to examine moa DNA. We wanted to figure out who was its closest relative and how this large flightless bird ended up on islands in the South Pacific.

The moa (the word is both singular and plural in the Maori language) were flightless birds endemic to New Zealand. They were the largest land animals in New Zealand. When humans reached that archipelago some 800 years ago, the moa became a major food source for the new arrivals, and they are thought to have been hunted to extinction within a couple of centuries of human first contact.

The moa were an enigmatic group of birds. They are the only birds with no wings, not even vestigial ones. Their origins and relationships to other birds had been highly contested for many decades. What helped answer some questions about their origins and how they fit in the bird tree of life was DNA recovered from moa bones, one of which came from the collections of the ROM.

A toe bone (phalanx) in our collections from a little bush moa was found to have extremely well-preserved DNA. It was so good, in fact, that in 2001 its almost complete mitochondrial DNA was sequenced by me and Allan Baker (then curator of ornithology at the museum). Analyses of the recovered sequence ultimately suggested that its closest relatives were not the kiwi (also found in New Zealand) but the tinamous—flying birds from South America, which no one expected. This sample's DNA was in such good shape that Baker began the process to sequence its complete genome.

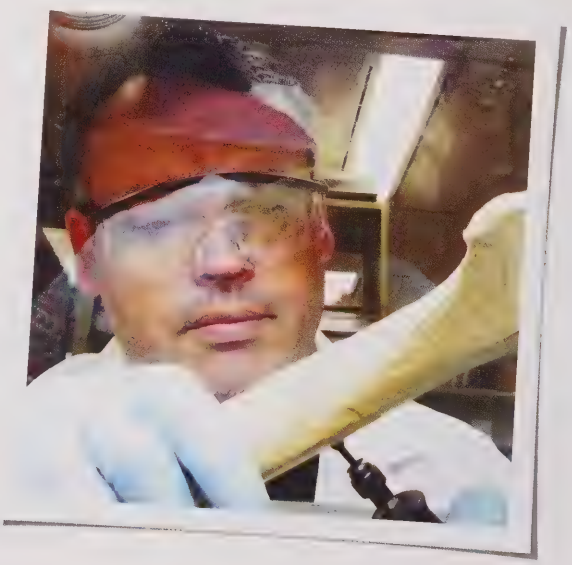
The project began in 2011 with all the DNA work and sequencing being done in the ROM or through genome sequencing facilities in Toronto. An initial analysis of a partial genome published in 2014 cemented the moa-tinamous link and examined convergent evolution among the large flightless birds; however, with Baker's sudden passing later that year, he was never able to see the completion of the genome. The final draft of the nearly complete genome was finished by Alison Cloutier, his post-doctoral student, who took the sequences to Harvard University, our project partners, and completed the assembly there.

With the genome now largely complete, the door has opened to a slew of more questions that could be examined, including getting insights on how the moa lost their wings. ◘

OLIVER HADDRATH is an ornithology technician at the ROM.

MOA ARE THE ONLY BIRDS WITH NO WINGS, NOT EVEN VESTIGIAL ONES.

Right: Dr. Allan Baker beside a epresentative of one of the larger moa species



Below: Oliver Haddrath sampling a bone for DNA

Photos courtesy of Oliver Haddrath.

NEW DISCOVERY

A small display (including the holotype specimen) is currently on view in the Dawn of Life preview gallery.

NEW SPECIES UNEARTHED

Fossil species of bristle worm helps explain origin of annelids

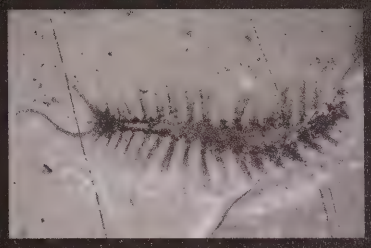
BY **JEAN-BERNARD CARON**

Life restoration of *Kootenayscolex barbarensis*

New research—published in *Current Biology* by University of Toronto PhD candidate Karma Nanglu and the ROM's Richard M. Ivey Curator of Invertebrate Palaeontology Jean-Bernard Caron—describes *Kootenayscolex barbarensis*, an exceptionally well-preserved new fossil species of bristle worm. It helps rewrite our understanding of the origin of the head in annelids, a highly diverse group of animals that includes today's leeches and earthworms. This new species was unearthed from the Marble Canyon fossil site in the 508-million-year-old Burgess Shale in British Columbia. The Marble Canyon fossil site was discovered in 2012 by an international research team led by Caron.

Only a few centimetres in length, *Kootenayscolex* preserves an astonishing amount of anatomical details. Its body is covered in bristles that can be up to four times as long as its body is wide, and its head has three sensory appendages. *Kootenayscolex* likely crawled along the sea floor, feeding on organic particles in the sediment.

The species name, *barbarensis*, was chosen to honour Barbara Polk Milstein, who is a Royal Ontario Museum volunteer and long-time supporter of Burgess Shale research; the genus name, *Kootenayscolex*, refers to the national park in which the Marble Canyon is located (Kootenay) and the Greek word for "worm" (scolex).



Kootenayscolex barbarensis, Marble Canyon, Burgess Shale, Kootenay National Park, British Columbia, Canada, Cambrian, 508 million years old, ROMIP 64388.

Picture perfect

THE ONLY PLACE TO SHOOT THIS KAYAK – TO BE FEATURED IN AN UPCOMING BOOK – WAS IN THE ROM'S GALLERY

This 22-foot-long kayak was too large to fit in any of the ROM's onsite or offsite photography studios when new photography was needed for publication in *Water for the Phalarope: Explorations in Museum Anthropology*. To get an overall photograph at a reasonable distance, our preparators, technician, conservator, and photographers worked together to bring the kayak out of its climate-controlled case and into the Samuel Hall ❁ Currelly Gallery. After four hours of carefully deinstalling, photographing, and reinstalling the watercraft, the session was complete. ◘

Hudson Strait kayak, South Qikiqtaalungmiut, Southern Baffin Island. Collected in 1913–1914 by Robert J. Flaherty.

WATER FOR THE PHALAROPE: EXPLORATIONS IN MUSEUM ANTHROPOLOGY
BY KENNETH R. LISTER
AVAILABLE FALL 2018 FROM ROM PRESS

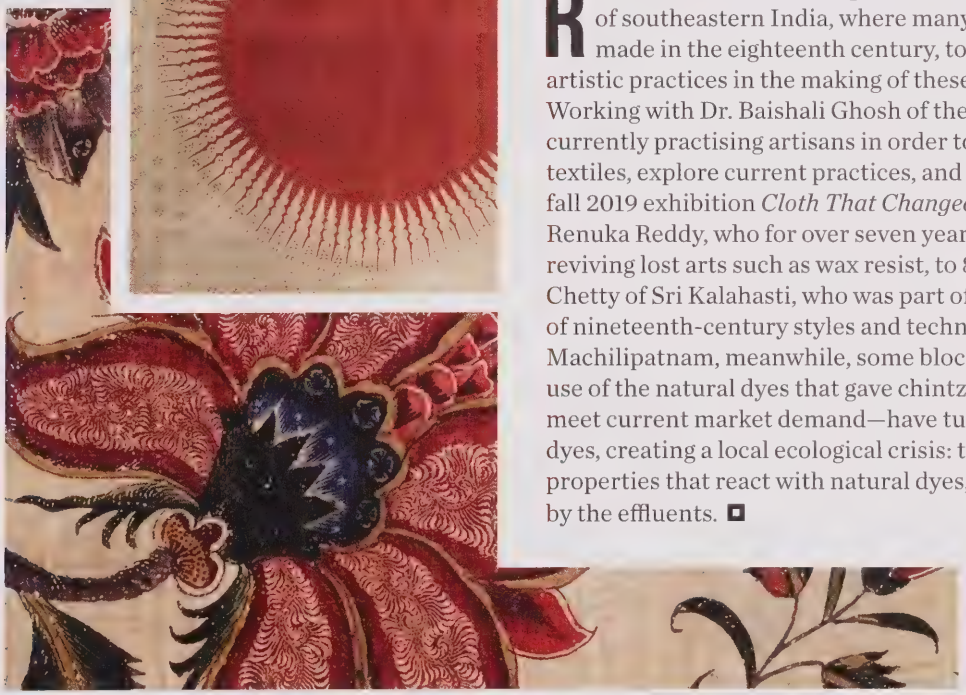
ROM 915.40.11.1. Robert J. Flaherty Collection. Gift of Sir William Mackenzie.

Painted cottons from the Coromandel Coast

RESEARCHING PAST AND CURRENT TRADITIONS OF MAKING CHINTZ

BY **SARAH FEE**

SARAH FEE
Curator of Eastern Hemisphere Textiles & Fashion



ROM curator Sarah Fee spent two weeks on the historic Coromandel Coast of southeastern India, where many of the ROM's "painted" cottons were made in the eighteenth century, to gain insights into past and current artistic practices in the making of these beautiful, richly coloured cotton cloths. Working with Dr. Baishali Ghosh of the University of Hyderabad, she spoke with currently practising artisans in order to gain insights into the ROM's historic textiles, explore current practices, and collect and commission pieces for the fall 2019 exhibition *Cloth That Changed the World.* The artisans ranged from Renuka Reddy, who for over seven years has dedicated herself to studying and reviving lost arts such as wax resist, to 80-year-old master painter Garuppa Chetty of Sri Kalahasti, who was part of a nationalist, post-Independence revival of nineteenth-century styles and techniques. Near the old Dutch port town of Machilipatnam, meanwhile, some block printers have retained (or revived) the use of the natural dyes that gave chintz their magic. Thousands of others—to meet current market demand—have turned to screen printing and chemical dyes, creating a local ecological crisis: the local rivers, whose waters have special properties that react with natural dyes, are now overwhelmed by the effluents. ◘

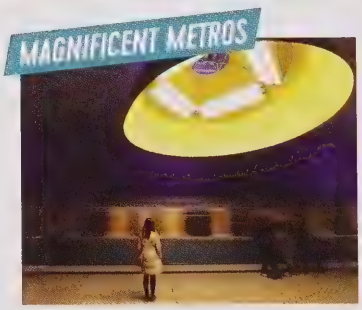
Art on the tracks

THE STORY BEHIND THE SCULPTURES AT MUSEUM STATION

On April 11, 2008, Mayor David Miller officially opened the renovated Museum subway station. Diamond Schmitt Architects designed the new station using artifacts from the ROM and the Gardiner Museum as inspiration for the columns used on the subway platform. Those involved from the ROM included Kenneth Lister, who chose the Wuikinuxv Nation House post, Roberta Shaw, in creating the composite Egyptian column, Paul Denis, who worked on the Greek Doric column, and Sara Irwin, for the Chinese column. Helen Haines, at Trent University, was consulted for the replica of the column from a temple in the ancient Toltec capital of Tula. Completing the overall design, the walls were given a contemporary look, framing the embedded hieroglyphic.

Today, a decade later, the columns have withstood the test of time and still look fresh and new. They not only beautify and animate the station but also inform people about the treasures that await them at street level.

—Paul Denis



In 2014, the *Guardian* newspaper in the UK selected Toronto's Museum subway stop as one of the most beautiful metro stations in the world. Pictured here is the Westfriedhof subway station in Munich, Germany.

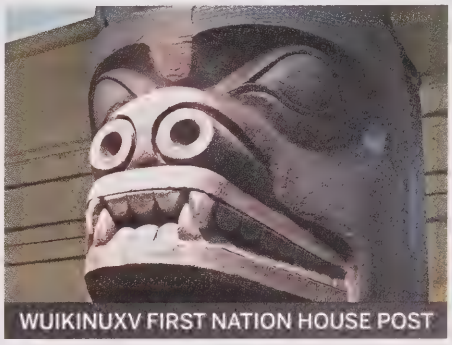
Westfriedhof subway station by Christof Stache. Museum platform by Elizabeth Gyde, Diamond Schmitt Architects.

OSIRIS PILASTER

In temples dedicated to deceased kings, rulers were often featured as columns in the form of Osiris, the god of the dead and eternity. The upper half of the pilaster, featuring the royal headdress, the crook, and the flail, identifies a king. The wrapped lower half identifies the god Osiris, who is typically depicted as a mummy in Egyptian mythology. The hieroglyphic inscription on the back of the pillar is copied from a relief found in the Egyptian gallery at the Royal Ontario Museum.

TOLTEC WARRIOR COLUMN

This column is a replica of one of four warrior columns located atop a temple in the ancient Toltec capital of Tula, central Mexico. The Toltecs dominated this area from around 900 to 1150 AD, influencing the cultures of the Maya and Aztecs. The figure on the column is believed to represent the warrior-god Tlahuizcalpantecuhtli in the guise of the evening star, Venus, which is often associated with warfare in Mesoamerican cultures.



WUIKINUXV FIRST NATION HOUSE POST

This column is modelled after a house post from the Wuikinuxv Nation at Rivers Inlet in British Columbia. The original post supported one end of a home's massive roof beam. The post was carved from a single cedar log, and the bear is a traditional family crest figure that identified the home's family and their status.

Acquired by the ROM after the house had been abandoned and dismantled, the original artifact can be found in the Daphne Cockwell Gallery dedicated to First Peoples art & culture.

CHINESE FORBIDDEN CITY COLUMNS

These columns are based on the columns surrounding the Hall of Perfect Harmony in the Forbidden City, the palace of the Chinese emperors of the Ming and Qing dynasties. Like most Chinese imperial palace and temple buildings, the columns are painted red, a colour that traditionally represents happiness and good fortune to the Chinese.

The ROM houses a full-scale reconstruction of a corner of a large palace hall in imperial style of the Qing dynasty.

GREEK DORIC COLUMNS

From the time of its inception in ancient Greece to present day, the Doric column has remained an important structural and decorative architectural component.

The fluted white double columns are derived from the columns used in ancient Greek temples. Doric columns are characterized by gradually tapered shafts that stand directly on the floor or foundation of the temple. The shaft is made from a series of stone drums placed one on top of the other.

HIEROGLYPHS IN THE TRACK WALL

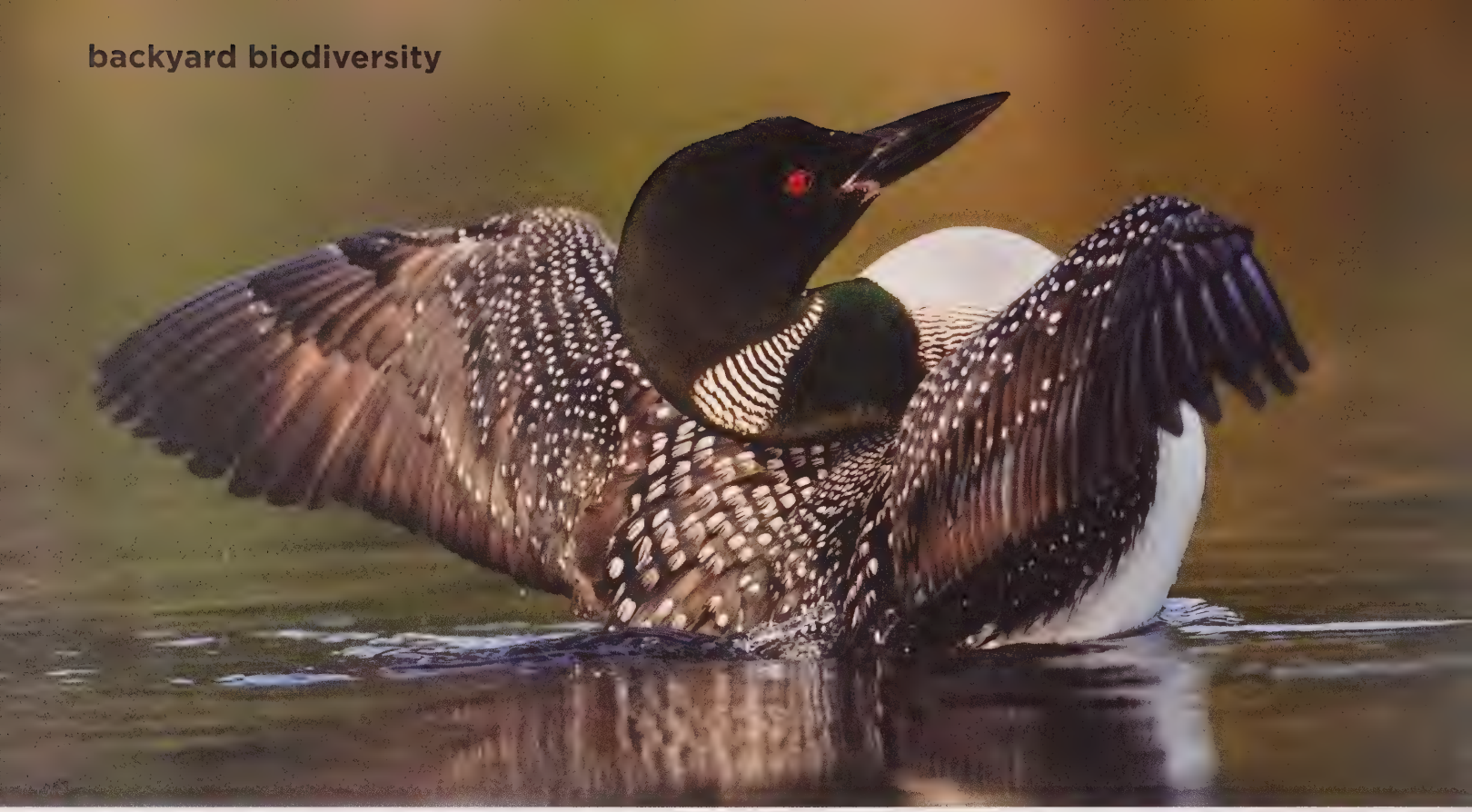
The inscription contained within the letters on the track walls is from a limestone relief from the tomb of an ancient Egyptian nobleman by the name of Met-jet-jy, dating to c. 2300 BCE. The original artifact is housed in the Egyptian gallery at the ROM. The inscription reads:

> *I was loved by my father, honoured and praised by my mother. I gave them a proper burial—by royal decree because I was honoured by the king—so that they could praise the god forever. I was a good son from my childhood until their demise, never causing them anger. Moreover, my opinion was considered in every royal project.*

Next time you're on your way to the ROM, get off at the Museum subway station and start your visit early! ◘

DONOR

The Arts on Track initiative was generously supported by the Toronto Foundation, an independent, charitable foundation committed to improving the quality of life in Toronto by connecting philanthropy to community needs and opportunities. The Toronto Foundation thanks its donors, the Government of Ontario and Toronto Transit Commission for their dedication to Arts on Track.



A water dance of loons

THE CANADIAN LOONS ARE BACK IN SEASON

BY MARK PECK

When the long cold spring finally ends, my mind turns to the summer season of camping and rustic cabins. It's at this point that thoughts of loons start to fill my head. The loon is the most recognizable bird in Canada. Some would suggest the Blue Jay might give it a run for the money, but it's too late: the loon is already on our money and deep within the iconography of our nation. Loons are among the best symbols of our northern identity, easily recognizable, both visually and audibly. Their haunting wails and tremolos stir impressions of unknown wilderness while simultaneously representing *home*.

When most people speak of loons, they are usually referring to the Common Loon. However, there are in fact five loon species, four of which are found in North America. They all share a number of characteristics and have been placed in the same genus, *Gavia*, but each species exhibits differences in physical appearance, behaviour, and habitat.

The smallest and most unique of the family is the **Red-throated Loon**. It has a circumpolar breeding distribution and in Canada is most often found nesting on tundra ponds and lakes, although it might also be spotted in coastal regions as far south as the northern half of Vancouver Island and the north shore of the St. Lawrence River. It has a smaller bill and body than the other loons and is able to lift off from the water with a much shorter "run." This quick take-off ability allows the Red-throated Loon to nest in smaller coastal ponds than the other loons, but it also means foraging away from its nesting pond, in the ocean or in nearby larger lakes.

Although possibly the most numerous of the loons, the **Pacific Loon** is seldom observed by people. This species frequents the northern Pacific Ocean during winter and breeds in the Arctic and Subarctic regions of northern Canada, Alaska, and eastern Russia. It is very similar in appearance to the Arctic Loon of Eurasia, and in fact these two were once considered a single species. Both require larger, deeper ponds than the Red-throated Loon, and like all loons, they rely on fish and aquatic invertebrates as their main food sources.

We now come to our **Common Loon**, the one and only! And when I say ours, I mean that as a Canadian. It is estimated that 94 percent of the global population

Photography by Mark Peck.

of Common Loons breeds in Canada, with 70 percent in Ontario and Quebec. It is clearly our responsibility to look after them. Like many migratory birds, they are not obliged to stay in Canada throughout the year. Most Common Loons have left their breeding lakes by the end of October and don't return until late April. Increased mercury in our lakes, oil spills, acid rain, botulism, commercial fishing practices, and habitat alterations all have an impact on loon populations in Canada.

The best way to describe our fourth loon species, the **Yellow-billed Loon**, is simply as a Common Loon with a yellow bill. Yellow-billed Loons breed in the larger lakes of the central and western Arctic of North America, generally north of the range of the Common Loon. They winter in the northwest Pacific Ocean. The Yellow-billed Loon has the smallest population of the five loon species, and due to its northern range it is probably the species least affected by human activity.

All loon species lay one or two eggs in a nest that is either on the water's edge or very close to it. Both parents will incubate the eggs for 24 to 30 days, depending on the species, and will help look after the young. Red-throated Loon young are able to leave their natal lake as early as at six weeks, but it is 12 to 13 weeks before Common Loon young leave their lake of birth; this occurs a week or two after their parents have already left for the wintering grounds without them. ◘

NORTH AMERICAN LOON SPECIES

RED-THROATED LOON
Gavia stellata

PACIFIC LOON
Gavia pacifica

COMMON LOON
Gavia immer

YELLOW-BILLED LOON
Gavia adamsii

WANT TO HELP OUT A LOON?

CANADIAN LAKES LOON SURVEY

Since 1981, **Bird Studies Canada** has been coordinating the Canadian Lakes Loon Survey to track Common Loon reproductive success by monitoring chick hatch and survival. Citizen scientists, cottagers, anglers, birders, and loon lovers of all ages can participate by checking their favourite "loon lake" three times during the summer: a visit in **June** to see if loons are on territory, another in **July** to see if there are chicks, and a final visit in **August** to see if the young are close to fledging.

Participants not only will be helping loons but will also be acting as stewards for their favourite lakes and fishing spots. Results come in from across the country and, combined, they play a critical role in understanding the impact human activity is having on the health of our loons and our lakes.

LEARN MORE

For more information please go to **www.birdscanada.org/volunteer/clls/**

HOW TO SEE IT

Opens June 16, 2018.

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EXHIBITION PARTNERS

AUSTRALIAN MUSEUM

FLYING FISH

An exhibition developed by the Australian Museum and toured by Flying Fish

Special thanks to the members of the Royal Exhibitions Circle for their support

Origami spiders from iStock.

Meet the web team.

Spiders: Fear & Fascination will bring you face to face with over 400 live and preserved specimens, amazing arachnid interactives, and live demonstrations in our Spider Lab. Ignite your curiosity, conquer your fear, and see spiders in a whole new light.

PLUS

↘ A HIGH-FASHION CAPE... **p. 24**

↘ **10 THINGS** YOU MAY NOT KNOW ABOUT SPIDERS... **p. 25**

↘ VISIT **ROM.ON.CA** TO LEARN HOW TO MAKE ORIGAMI SPIDERS

→

EVOLUTION

From spinning webs, dancing, and swimming to even losing a limb and growing it back, spiders are one of the most fascinating animals on the planet. Older than dinosaurs, these creatures have been around for more than 300 million years. Spiders belong in the class Arachnida alongside scorpions, ticks, and mites. They are distantly related to insects, the difference being that they have eight legs, not six; two body segments instead of three; and no antennae or wings.

The oldest spider fossil ever found dates from the Carboniferous period (359.2 to 299 million years ago). Such fossils tend to be rare finds because spiders have soft body parts that don't preserve easily. If we judge by the few fossils discovered, their basic anatomy hasn't changed much in the last 150 million years. Such a long history has given them plenty of time to evolve different body forms and behaviours to suit many different environments today.

RECENT ARTISTIC RECONSTRUCTION OF *HABELIA OPTATA* BASED ON NEW RESEARCH CARRIED AT THE ROM. *HABELIA* IS THOUGHT TO HAVE BEEN AN ACTIVE PREDATOR, EATING SMALL ANIMALS WITH HARD CARAPACES, SUCH AS TRILOBITES.

FOSSIL SPECIMEN OF *HABELIA OPTATA*, A 508 MILLION-YEAR-OLD SPIDER RELATIVE FROM THE ROM COLLECTIONS ON DISPLAY IN THE *SPIDERS* EXHIBITION. THIS SPECIMEN, WHICH COMES FROM THE FAMOUS BURGESS SHALE SITE IN BC, SHOWS LONG LEGS USED FOR WALKING AND SMALLER LIMBS IN THE HEAD USED FOR SENSING AND GRASPING.

Photo credit: Jean-Bernard Caron. © Royal Ontario Museum. ROMIP 64357. Illustration courtesy of Joanna Liang. © Royal Ontario Museum

WHILE MORE THAN 100,000 SPECIES ARE THOUGHT TO EXIST TODAY, FEWER THAN HALF THAT NUMBER ARE DOCUMENTED.

ENVIRONMENT

Spiders can be found just about anywhere in the world, apart from the poles. Most prefer humid, sheltered areas with lots of prey. While more than 100,000 species are thought to exist today, fewer than half that number are documented.

Accidental hitchhiking on ships and planes has become an unexpected travel technique for the modern spider. The redback spider has recently sailed to Japan from Australia, where it has been able to survive the harsh winters.

Spiders thrive where there is warmth and vegetation, such as the tropics, but in Canada, many species have adapted to the wash of intertidal zones along the coast, the cold of the mountaintops, and the dry arid lands. Some species are at home in human habitats such as houses, sheds, gardens, and even outside the windows of our tallest skyscrapers.

TYPES

Spiders are broadly classified into three categories: burrowers, hunters, and weavers. Burrowers belong to an ancient group of spiders called mygalomorphs. They haven't changed much over time. They are well adapted to a ground-dwelling lifestyle, with strong mouthparts used for digging, large fangs, stocky limbs for grabbing their prey, and long, flexible spinnerets for laying down layers of silk in and around their burrows.

Hunters are part of the group of spiders called araneomorphs. They've evolved to be well adapted to their hunting lifestyle, with features such as large eyes, spiny legs for gripping, and camouflaged colouring to keep them well hidden. They are agile and use a silk dragline for safety as they move.

Weavers, like hunters, are part of the araneomorphs. They have evolved different kinds of silk to make webs that snag their prey. Features such as long legs and special hairs on their feet help them move around, and camouflage or hard spiky bodies help keep them safe. ◘

BURROWER

HUNTER

WEAVER

→

HIGH-FASHION CAPE CREATED USING SILK BY THE GOLDEN ORB SPIDER

By **SARAH FEE**

Lemurs and chameleons are most associated with Madagascar, a large island nation lying off the east coast of Africa. But in recent years a very different island animal has come to fascinate the world: the **golden orb spider** (*Nephila madagascarensis*). In 2004, designers Simon Peers and Nicholas Godley teamed up in Madagascar to create the world's largest handwoven spider silk fabrics using the iridescent golden silk produced by the local golden orb. The large spiders and their enormous webs are highly visible in Madagascar's capital city, Antananarivo, strewn across telephone wires high above the busy streets. After three years and many experiments, Peers—known for his previous work in reinvigorating silk weaving in Madagascar—and Godley finally met with success. They revived and adapted nineteenth-century systems and tools that allow the hundreds of yards of silk filaments to be safely extracted from individual female spiders, which are then released.

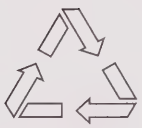
It takes 23,000 spiders to produce around 28 grams of the silk, and it took more than 1,000,000 spiders to produce the large handwoven cloth the team aspired to create. Their first creation, a shimmering three-metre-long brocaded shawl woven by local master weavers, paid homage to Madagascar's intriguing historic textile traditions. Their second piece, a three-dimensional cape designed by Peers and exquisitely embellished by Madagascar's renowned embroiderers, is the stuff of high fashion. Not seen in over six years since it made its debut at the Victoria & Albert Museum, **the cape will be on display** in all its resplendent, glowing, shimmering glory throughout the run of *Spiders* at the ROM.

Cape courtesy of Simon Peers & Nicholas Godley. Golden Orb spider, iStock.

TEN THINGS YOU MAY NOT KNOW ABOUT SPIDERS

By **COURTNEY MURFIN**

Ninety-five percent of the spiders in your house have **never been outside**.



Spiders recycle. They eat part of the old web to produce silk for a new web.

The Australian golden huntsman spider has been recorded to **run 31 times its body length in a second**—almost six times faster than Usain Bolt!

When leaving the nest, some baby spiders **"balloon" into the air** and sail away on fine threads of silk.

To teach their young how to hunt, some female spiders **sacrifice themselves** as their offspring's first meal.

There are over **48,000** spider species documented around the world. Over **100,000** species are thought to exist.

Spider blood is **blue or green** (it doesn't have the iron that makes human blood red).

Some spiders can see **360 degrees**.

Some spider webs contain over **3,000 attachment points**.

Spiders eat about **200 kilograms** of insects per hectare per year.

COURTNEY MURFIN is an interpretive planner at the ROM.

IRIS
VAN
HERPE

HOW TO SEE IT

Iris van Herpen: Transforming Fashion and ***Philip Beesley: Transforming Space*** open at the ROM on **June 2, 2018**.

Iris van Herpen: Transforming Fashion is co-organized by the High Museum of Art, Atlanta, and the Groninger Museum, the Netherlands. The exhibition was curated by Sarah Schleuning, formerly of the High Museum of Art, and Mark Wilson and Sue-an van der Zijpp, Groninger Museum

EXHIBIT PATRON
The Dorothy Strelsin Foundation

Special thanks to the members of the Royal Exhibitions Circle for their support.

Designing the impossible

NEW EXHIBITION EXPLORES THE EXTRAORDINARY DESIGNS OF PIONEERING DUTCH COUTURIER

BY **KAT ESCHNER**

At an Iris van Herpen show, impassive models walk the runway in garments like a 3-D-printed polyamide suit that more resembles a bony exoskeleton, a dress sculpted from billows of metal gauze and cow leather, or a high collar made of the ribs from children's umbrellas—surprising items, even in the unconventional world of haute couture. Van Herpen's designs clothe the body, in the sense of covering the things that clothing generally covers, but it helps to think of them more as sculptures that pay homage to the bodies that occupy them. "A lot of designers have a muse," she tells *Athletica* magazine. "I don't have one, but I think the body itself is my muse." Van Herpen's muse is a body with personality: a body that takes the strict poses of classical ballet, an art she has practised throughout her life; a body that skydives, an experience that inspired one of her dresses; a body that visits sites of science and draws inspiration from them; a body that collaborates with other bodies. In other words, the body van Herpen draws inspiration from might be her own. "For me fashion is a form of art that is closely related to me and my body," van Herpen says. "I see it as a very personal expression of identity combined with desire, mood and culture." Her garments bring viewers inside the friction-filled world of technology and nature that she herself inhabits, both as an artist and as a human being. Van Herpen's creations reveal what can be accomplished when you push the limits of haute couture. Her groundbreaking approach has attracted everyone from museum curators and ballet troupes to major celebrities like Björk, Lady Gaga, and Beyoncé, who have all strutted their stuff in van Herpen designs.

The innovation and unconventional artistry that have put the designer and inventor in the position to have a retrospective show at the age of 33 is on full display in *Iris van Herpen: Transforming Fashion*. Van Herpen was one of the youngest people to join the prestigious Chambre Syndicale de la Haute Couture—as Rebecca Mead writes for the *New Yorker*, "the fashion world's equivalent of a think tank"—and she engages with bodies, nature, and technology in her work. At her Amsterdam atelier, she unites the couture techniques of the past with materials and processes that are still being imagined, in a way that can only be described as intensely modern.

Photo courtesy of Jean Baptiste Mondino and Iris van Herpen

Traditional couture techniques like hand-dyeing textiles and crafting plissage are combined with laser cutting, 3-D printing, and liquid 3-D casting. "Traditional pattern making is also part of the process of each garment," she tells *ROM* magazine. "This is sometimes combined with digital file making."

Her fascination with the world around her—drawing inspiration from crows, as in her 2008 collection Chemical Crows, or from the CERN supercollider, as in her 2015 collection Magnetic Motion—is equalled by her devotion to craft and detail. Van Herpen personally handles each part of her garments with the care consistent with fine art, working collaboratively with technologists to push the boundaries of fabrication while employing traditional couture techniques in her studio. "I think I'm at the point where almost everything I 3-D print I could make by hand," she says in an interview with *Less* magazine, "and the other way around." Think of it as artisanal cyberpunk. "Van Herpen's

> **"Van Herpen's designs clothe the body, in the sense of covering the things that clothing generally covers, but it helps to think of them more as sculptures that pay homage to the bodies that occupy them."**

© Iris van Herpen. Photo: Ronald Stoops

1) *Biopiracy, Dress*, March 2014. 3-D-printed thermoplastic polyurethane 92A-1 with silicon coating. In collaboration with Julia Koerner and Materialise Collection of Phoenix Museum of Art, Gift of Arizona Costume Institute.

2) *Capriole, Ensemble*, July 2011. In collaboration with Isaie Bloch and Materialise. 3-D-printed polyamide Groninger Museum, 2012.0209.

3) *Magnetic Motion, Dress*, September 2014. 3-D-printed transparent photopolymer and stereolithography resin. High Museum of Art, Purchased with funds from the Decorative Arts Acquisition Trust and through prior acquisitions, 2015.82.

4) *Chemical Crows, Dress*, Collar, January 2008. Ribs of children's umbrellas and cow leather. Groninger Museum, 2012.0192.a-b.

5) *Radiation Invasion, Dress*, September 2009. Faux leather, gold foil, cotton, and tulle. Groninger Museum, 2012.0201.

6) *Voltage, Dress*, January 2013. In collaboration with Philip Beesley. Laser-cut 3-D polyester film lace and microfiber. Collection of the designer.

opposite page:
Iris van Herpen (Dutch, born 1984), *Voltage, Dress*, January 2013.

Photos by Bart Oomes, No 6 Studios

sensitive visual language is not captured in traditional flowing fabrics like silk, satin, tulle or organza," writes visual culture critic Anneke Smelik, "but in hard materials such as leather, metal, plastic, synthetic polymers and hi-tech fabrics."

The Dutch designer calls her style "New Couture," and it's as at home in a museum as on the catwalk. Doing runway shows, like those at the Chambre Syndicale where she has shown since 2011, means "you get the energy of the collection and the identity of the models," van Herpen tells *Hyperallergic*, but displaying her works in a museum invites viewers to examine details and see the craft that goes into the work. There's lots to appreciate: in one design of the three displayed from her 2009 show *Mummification*, ruffles of suede are paired with two types of chain, cotton, and elastic to create a wide-hipped dress that presents a combination sci-fi warrior, Elizabethan courtier, and 1920s flapper. So it's no surprise that museums were some of the first collectors of her designs, although she has created wearable art for celebrities. This retrospective show includes three designs from each of her collections between 2008 and 2015.

Before all this, though, van Herpen was her own first model. She sewed her own clothes in high school, which is also when she discovered two loves that would shape her career: working with her hands and using unconventional materials. She grew her talents at the ArtEZ Institute of the Arts, a Dutch university where she studied design, before interning with British designer Alexander McQueen and Dutch designer Claudy Jongstra. She lists McQueen as a continued inspiration.

Van Herpen's first collection, Chemical Crows, paralleled McQueen's ongoing interest in birds. She was inspired by crows outside her studio. But her unusual interest in materials led her farther and farther away from the haute couture mainstream. "I often feel attracted to these materials that I don't really know how to handle in the first place," she says in a conversation with Sarah Schleuning, the High Museum's former curator of decorative arts and design. That attraction led her to work with makers from other disciplines, like Amsterdam firm Benthem Crowell Architects, her first collaborator on a dress made of polymer and modelled after splashing water, who she worked with in 2011.

Technology is not an inspiration, van Herpen says, merely a tool. But her search for new materials has led her to the cutting edge; 3-D printing is perhaps the technology most commonly associated with her work today. These creations also landed on *Time* magazine's list of the 50 best inventions of 2011. "Most collections start with new material developments," she tells *Paper City*, "but as every collection is made with different materials and techniques, the process of each collection is different and a big challenge."

In the years since, van Herpen has collaborated with numerous others, including Canadian Philip Beesley. "A true collaboration is like a precious friendship, trust and effort are really important to let it grow. Philip is one of the most inspirational artists I know," she says. A practitioner of what's known as "responsive architecture," the Toronto architect uses elements like light and sound that react to the viewer to create immersive spaces. *Philip Beesley: Transforming Space*, a new exhibition placed alongside *Transforming Fashion*, surrounds bodies in a novel, playful environment. Together, van Herpen's and Beesley's works represent a new frontier. As van Herpen herself says, "New terrains are found at the intersection between precision and chaos, art and science, the human touch and the high-tech, the artificial and the organic." ◘

Iris van Herpen at her studio in Amsterdam.

Photo by Sophie van der Perre, Protein Agency.

Photo courtesy of Philip Beesley. Philip Beesley inset by Wanda Dowbrowiański.

TRANSFORMING SPACE

Can architecture feel, care, and respond? **PHILIP BEESLEY** thinks so

With a pioneering approach to structures and space that rests within the emerging field of responsive architecture, *Philip Beesley: Transforming Space* invites you to imagine and explore what architecture might look like in the future. This installation merges chemistry, artificial intelligence, and encompassing soundscapes from Beesley and his collaborators in the Living Architecture Systems group to create a visually stunning, interactive environment that surrounds you like an enchanting artificial forest.

Hovering from above, delicate canopies and soaring clouds made up of lightweight meshes and 3-D-printed forms are embedded with responsive mechanisms and tiny microprocessors, creating an immersive structure that breathes, shifts, and even learns in relation to the people it surrounds.

"Art and design are central to the ROM's mission to being a vital hub of civic engagement," says Josh Basseches, ROM Director and CEO. They allow us to examine the past, but also to consider what lies ahead. Sharing a fascination for materials and structures, Beesley and Iris van Herpen, one of today's most original fashion designers, have influenced and contributed to one another's work to push the boundaries of design and how we think about it.

"*Transforming Fashion* and *Transforming Space* are a testament to how this Museum is playing a larger role in the world of fashion, art, and design and serving as a global hub for the field's boldest and brightest minds," says Basseches.

> **"*Transforming Fashion* and *Transforming Space* are a testament to how this Museum is playing a larger role in the world of fashion, art, and design and serving as a global hub for the field's boldest and brightest minds."**

Upward view of the glasswork and electronic systems of *Epiphyte Spring*, an interactive installation for the Triennial of Fiber Art in Hangzhou, China, 2013.

ROM ACQUIRES IRIS VAN HERPEN AND PHILIP BEESLEY COLLABORATION

By **ALEXANDRA PALMER**

The extraordinary avant-garde and futuristic fashions and spaces by Iris van Herpen and Philip Beesley connect their ideas and works to a long continuum of global experimentation with traditional and innovative technologies that seek new design solutions for fashions and textiles.

This history is a constant and creative quest for novelty and luxuries, as well as a search for efficiencies. It traces a long dependency on extraordinary mastery of craft and fine hand skills. Their works resonate within the ROM's collection of over 55,000 fashion and textile objects that cover our world and date from the earliest times to the present day.

ALEXANDRA PALMER is the Nora E. Vaughan Fashion Costume Senior Curator at the ROM.

Dome dress, Aeriform collection, July 2017. Zinc-coated, laser-cut steel in collaboration with Philip Beesley.

Photo: Yannis Vlamos. ROM 2017.63.1. This acquisition was made possible with the generous support of the Louise Hawley Sloane Charitable Trust.

Seijaku Scarf by Iris van Herpen

PATTERNED SILK SCARF FEATURES PATTERNS CREATED FROM SOUND

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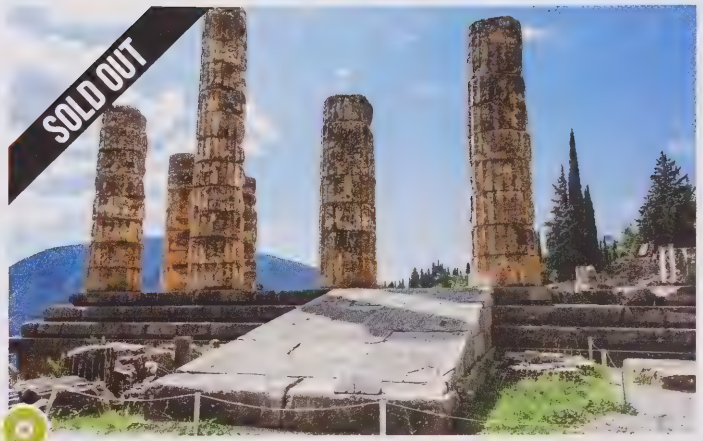

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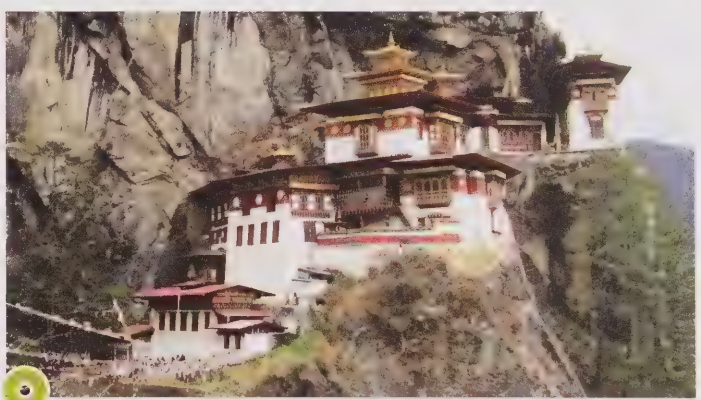

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ONE FOR ALL

Access and inclusion programs bolster the community

The Museum recently reopened the Weston Entrance on Queen's Park, leading into the heart of the ROM and ushering in a new era of access and inclusion. A nod to our past and a bold step forward into our future, it was also an illustrative example of how working with a community of visionary donors can help us share the riches of the ROM—thought-provoking explorations of art, culture and nature—with an ever-growing audience.

Not long ago, I watched a family arrive at the ROM and catching sight of a Norse ship in the Thorsell Spirit House, their small daughter pointed and shouted, "Vikings, Daddy!" with pure, contagious joy.

The world for too many children is not as joyous, exciting and filled with opportunity. The barriers vulnerable children—and adults—face can be economic, social, physical or health related. And far too often, they are invisible. Our Museum has an important role in fostering health and wellbeing: as a trusted guardian of precious objects, a safe setting for personal growth, and a stimulating social connector.

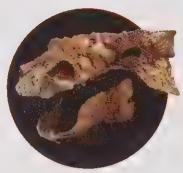
Discovery, community and inclusion guide everything we do at the ROM. We know that engaging with artifacts and participating in public programs can stimulate physical and mental health and deepen empathy and understanding. We offer specialized programs for people with various health conditions, annually distribute over 100,000 admission passes to newcomers through the ROM Community Access Network and bring the ROM to underserved neighbourhoods and children from those neighbourhoods to the Museum with "ROM in my Backyard."

Our big-hearted donors, patrons, sponsors and volunteers offer support so that these kids can experience and make the ROM their own—through active learning programs, camps, family and community days. As we continue to evolve the way we welcome visitors and tell stories through our collections and exhibitions, philanthropic contributions offer a strong return on social investment for a brighter future.

Thank you for making it possible for everyone to access and experience their Museum, an environment of wonder and discovery that promotes wellbeing in every sense of the word. As Canada's World Museum, we rely on your generosity and partnership to share the meaningful exhibitions, research and programs that continue to conjure a powerful sense of belonging for all.

Susan

SUSAN HORVATH
PRESIDENT AND CEO
ROYAL PATRONS CIRCLE MEMBER



YOU MADE OUR DINO SOAR!

Thank you for generously supporting our *Zuul* crowdfunding campaign! Together, you raised $102,000 for ROM experts to digitize and prepare this one-of-a kind dinosaur fossil. The ROM is grateful to the Temerty Foundation for matching every donation! Donors who gave more than $60 enjoyed a live e-chat with ROM experts from our world-renowned dinosaur lab. On display in December, *Zuul* will be featured in *Zuul: Life of an Armoured Dinosaur,* presented by Sinking Ship Entertainment.

GET IN TOUCH

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Photographs courtesy of the ROM Governors.

INSPIRING BRIGHTER FUTURES

Thanking our School Visits Bursary partners

Each day at the Museum, inspiration takes hold in many incredible ways. For our visiting school groups, it can be a young student examining real specimens from our solar system in their hands, or being introduced to computer coding through innovative learning programs in the ROM Makerspace. These small moments of discovery can be transformative, connecting children and youth with new career directions and igniting a passion for lifelong learning. Many of these moments, however, wouldn't be possible without the ongoing support of our School Visits Bursary Program partners.

Since its inception in 2005, the School Visits Bursary Program has enabled more than 184,000 student visits to the ROM, subsidizing the cost of bus transportation, guided gallery tours, and hands-on learning programs led by experienced educators. For the 2016–17 school year, 29,903 student visits —or about one in four of all student visits to the Museum—were enabled through the generosity of our valued partners.

This year, we are pleased to welcome The Guarantee Corporation of North America and the Cowan Foundation as our latest partners of the School Visits Bursary Program. We deeply appreciate the continued commitment of our education partners, whose inspiring support better enables the ROM to enrich learning for students across the province. On behalf of all the children and youth who are able to let their imaginations soar at the Museum thanks to your support, thank you for helping us inspire the full potential of future generations.

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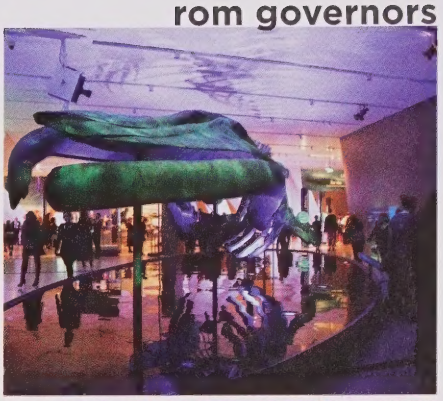

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Photographs courtesy of the ROM Governors.

Eighteenth-century corset

A YOUNG GIRL'S GARMENT FROM THE ROM'S COLLECTION

BY **ALEXANDRA PALMER**

For the past 400 years Western women have worn some kind of corset—called stays in the eighteenth century—to shape and support malleable flesh. Boned stays forced the shoulders back and the breasts up and out. This early example (*corps de baliene*) is for a formal pair worn by a young girl. It was worn so that the luxury textile on the front was visible under the dress, and the long point sat over the skirt or petticoat showing off the delicate silver lace trim. ◘

ALEXANDRA PALMER is the Nora E. Vaughan Fashion Costume Senior Curator at the ROM.

Young girl's stays. Brocaded polychrome silk with silver thread in large floral and foliate pattern, silver bobbin lace. French, c. 1735.

ROM 2013.176.1. Lillian Williams Collection. This acquisition was made possible with the generous support of the Louise Hayley Sloane Charitable Trust Fund.

THANK YOU FOR THE INCREDIBLE JOURNEY!

Left to Right: From Raymond James Ltd.: Peter Kahnert, Senior VP, Corporate Communications & Marketing; Richard Rousseau, Executive VP, Head of Wealth Management; Paul Allison, Chairman & Chief Executive Officer; from the ROM: Dr. Robert Mason, Archaeological Scientist and Database Technician; and Dr. Sascha Priewe, Associate VP, Strategic Initiatives & Partnerships.

It's been a wonderful journey partnering with the ROM as presenting sponsor of **VIKINGS: The Exhibition**. On behalf of the people of Raymond James, we are very pleased to present the special Viking-era sword recreated by bladesmith Jeff Helmes to the ROM for future Vikings explorers to enjoy. Congratulations to all ROM staff, board members, volunteers, and loyal supporters for making this excellent adventure with Vikings possible for so many.

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Radiation Invasion, Dress, September 2009. Faux leather, gold foil, cotton, and tulle. Groninger Museum, 2012.0201. Photo by Bart Oomes, No 6 Studios.
'Iris van Herpen: Transforming Fashion' is co-organized by the High Museum of Art, Atlanta and the Groninger Museum, the Netherlands.
The exhibition was curated by Sarah Schleuning, High Museum of Art, and Mark Wilson and Sue-an van der Zijpp, Groninger Museum.